

THE HISTORICAL AND PEDAGOGICAL SIGNIFICANCE OF EXCERPTS BY
ANDRÉ-ERNEST-MODESTE GRÉTRY (1741–1813)

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This collection of 9 vocal works, taken from the oeuvre of André-Ernest-Modeste Grétry (1741–1813), was chosen for their utility in teaching undergrad voice majors. This collection offers a group of songs that are attractive in their simplicity allowing the time in their lessons to be devoted to the instruction of French pronunciation. Grétry's attention to detail in the setting of French prosody provides undergraduate singers with a collection of songs that offer an immediate understanding as to the nuances of the French language. With funding from an I-GRO grant through the University of North Texas, research was conducted in the archives of the Bibliothèque nationale de France, and work continued in the Grétry Museum in Liège, Belgium. The primary sources found within these locations formulated valuable insights into the life and influence of Grétry, and provided first-hand experience with research techniques within foreign libraries. This research has solidified the relationship between Grétry's compositional style and its usefulness within the undergraduate voice studio.

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CHAPTER 1

INTRODUCTION

On a quiet street in Liège, Belgium, stands a slender house that serves as a museum dedicated to composer André-Ernest-Modeste Grétry (1741–1813). The museum is the birthplace of the composer and housed inside are paintings, manuscripts, personal artifacts, historic pianos, and even his embalmed heart. A cane is displayed in the first room of the museum inside a glass case that once belonged to the famed composer Gioachino Rossini, and is carved with the images of Haydn, Mozart, and Grétry on the ivory handle. (Figure 1) The fact that a composer of Rossini's fame held these composers in such high esteem, truly impressed upon me the impact of Grétry, despite his relative obscurity in the modern day.



Figure 1: Rossini's cane. Musée Grétry, Liège, Belgium. 2016.

André-Ernest-Modeste Grétry was an 18th-century composer known for his contribution to the growth of the genre *opéra-comique*. Musicologist David Charlton notes that there was not a single month that a Grétry opera was not being staged in Paris between June of 1769 and

February of 1804.¹ The aria “Ô Richard! Ô mon roi!” from his opera *Richard Coeur-de-lion* (1784) became the anthem for the royalists during the Revolution.² His melodies became inspiration for Mozart, Beethoven, and Tchaikovsky.³ Upon his death, up to 300,000 Parisians, half the population of Paris, lined the streets of Paris to watch the funeral procession.⁴ Although he experienced widespread fame during his lifetime, he is virtually unknown today.

I have excerpted a collection of 9 vocal works, including, six airs, aïrettes, and romances; a duet and a trio from his stage works; and, the last romance written and published independently from his stage works. French vocal music from the Classical period is a genre that is under-represented by vocalists, and available song collections and publications are limited. In fact, at the beginning of this project, only one piece came to mind that is regularly assigned to young singers: “Plaisir d’amour,” by the composer Jean-Paul-Égide Martini. With a collection of Grétry songs, students and voice teachers will have at their disposal a body of French songs from a period of music history that is relatively unexplored by vocalists.

The research materials in English relating to André Grétry directly are limited, with only two books that focus solely on Grétry in recent history. David Charlton’s *Grétry & The Growth of Opéra-Comique* (1986) serves as the most extensive English biographical resource of the artist coupled with an extensive analysis of his opera-comiques, plot summaries, premier dates, and number of performances. James Arnold’s *Grétry’s Operas and the French Public: From the Old*

¹ David Charlton, *Grétry and the Growth of Opéra Comique* (Cambridge: New York, Cambridge University Press, 1986), p. 3.

² R.J. Arnold *Grétry’s Operas and the French Public* (London: Ashgate Publishing Limited, 2016), p. 3.

³ Mozart’s “8 Variations on ‘Dieu d’amour’” is based on a chorus from *Les mariages samnites*. (1776) Beethoven’s “8 variations on ‘Une fièvre brûlante,’” WoO 72, is based on a romance in *Richard Coeur-de-lion*. (1784) In Tchaikovsky’s opera *Pique Dame*, op. 68 (1890), “Je crains de lui parler la nuit” is quoted directly from Grétry’s *Richard Coeur-de-lion*. (1784)

⁴ Arnold, p. 1.

Regime to the Restoration (2016) is a text that outlines how Grétry traversed the Revolution musically, and details the impact that his music had on the Parisian public. This project focuses on English publications so that future students using this guide will have English resources to refer to, though deviates from this research for the purpose of showing how Grétry's music can be used in today's modern vocal studio.

I am currently serving as the Coordinator of Vocal Studies at Texas Woman's University in Denton, Texas and I have taught at the collegiate level since 2005. In that time, I have seen a thread appear in my own work with students: on average, an undergraduate student is required to learn six songs per semester, and will receive thirteen lessons per semester. This structure and limitation often requires decisions to be made regarding the repertoire we select. I consider the student's ability and background, but often I must make decisions based on our limited time together. That being said, this collection offers a group of songs to the voice instructor that are attractive in their simplicity, allowing more time in their lessons to be devoted to the instruction of French pronunciation, rather than the practice of difficult musical constructs. Because of Grétry's attention to detail in the setting of French prosody, young singers are provided with a collection of songs that offer an immediate understanding as to the nuances of the French language. Whereas the existing body of research focuses on the musicological impact of Grétry's work, my research will focus on the benefits to undergraduate singers, not only for singing Grétry's songs, but for other French vocal music as the student advances further into more challenging repertoire.

CHAPTER 2

A MAN OF GENIUS

He is young, pale in appearance, wan, suffering, tormented, with all the symptoms of a man of genius.

-Friedrich Melchior Grimm

Born in Liège, Belgium, André-Ernest-Modeste Grétry (1741-1813) described his upbringing as humble yet affectionate in his *Mémoires*: “The custom of living together, of warming oneself at the same fire, drinking from the same vessel, eating from the same dish, would doubtless be repugnant to the artificial nature of the *beau monde*; but however with what delight I remember those dear and good old days!”⁵

In 1748, Grétry’s father François-Pascal won a position as a first violinist at St. Denis and this is where his son would receive his first formal musical training. André, the second of six children, became a choir boy at St. Denis in 1750. (Figure 2) However, he rebelled in his training and was eventually withdrawn from the position. Despite this, during this time away from the church, Grétry was introduced to an Italian comic opera troupe that arrived in Liège in 1753, and it was here where he was exposed to the works of Pergolesi— a composer who would play a role in the shaping of Grétry’s compositional style.⁶ Later on, the young Grétry regained his position at St. Denis by singing an Italian aria sung to Latin text, which led his father to hire two teachers to instruct the young man in keyboard, figured bass, harmony, and counterpoint. With all this training and knowledge in tow, Grétry set out on his road to becoming a composer, and began writing music for the church. Before his departure from Liège, he wrote six symphonies and a mass.

⁵ André-Ernest-Modeste Grétry, *Mémoires: ou, Essais sur la musique* (New York: Da Capo Press, 1971) 50. As cited in Charlton, 19.

⁶ Charlton, 21.



Figure 2: Cathedral of St. Denis, Liège, Belgium. 2016.

Even after Grétry left, Liège he would always remain proud of his roots, and he returned in 1776 and 1782 to a hero's welcome.⁷ In 1783, the composer dedicated his opera *L'embaras des richesses* (1782) to the magistrates of Liège and gave them tribute saying, "Tell (Liège) that the love I bear my fellow citizens was always the warmest emotion of my heart; that from the banks of the Seine where the bounties of a great king and the favour of an enlightened people have retained me, my arms reach always towards her; the object of my work and of my wishes is to interest and please her, to prove to her how dear she is to me."⁸ Today, Liège has a statue of Grétry in front of the opera house, and his image appears on the 1000 franc note.

⁷ Charlton, 20.

⁸ Ibid., 203-204.

With the help of a wealthy benefactor, Grétry won a position to study music in Italy. Thus, in March of 1760, he began his famous walk to Rome, later stating: “It was only when I realized that everyone at home was chained, body and soul, to the north...that, drawn by an irresistible need, I made up my mind to undertake this long, solitary journey to the hub of the world.”⁹ After his arrival, he remained in Italy for six years, where he became fluent in Italian and absorbed and admired much of the Italian culture. David Charlton emphasizes that Piccinni was Grétry’s compositional idol while in Rome, and on one occasion, Piccinni allowed Grétry to observe him working for an hour.¹⁰ It was in Rome, too, that Grétry continued to write music for the church and began to expand his compositions to include works for the stage. He wrote scenes for intermezzi and completed *La Vendemmiatrice* (1765) which was well received.¹¹

In 1766, his friend and flautist Charles Weiss convinced Grétry to move to Geneva. Here, through a traveling operatic troupe, the young composer was introduced to the stage works of French composers including Pierre-Alexandre Monsigny (1729-1817), François-André Danican Philidor (1726-1795), Egidio Romualdo Duni (1708-1775), and François-Joseph Gossec (1734-1829). Geneva is also where Grétry met and befriended Voltaire (1694-1778)--with the philosopher’s aid, Grétry was introduced to librettists and he began to expand his works for the stage to that of a grander scale. A year later, in 1767, with encouragement from Voltaire, Grétry embarked on his journey to Paris, where the philosopher’s circle of influence would help the young Grétry with introductions into Paris society, but didn’t entirely rid him of the difficult journey of breaking into Parisian opera culture.

⁹ Charlton, 21.

¹⁰ Ibid., 22.

¹¹ Ibid., 23.

The culture surrounding the musical atmosphere in the late 18th century Paris was hostile, to say the least. Charles Burney gave this description of the atmosphere of Paris: “The serious opera of Paris is still in the trammels of Lulli and Rameau, though every one who goes thither either yawns or laughs, except when roused, or amused, by the dances and decorations...nothing but a kind of national pride, in a few individuals, keep the dispute alive.”¹² Another example of this was Mozart’s journey to Paris in 1778, wherein he sought desperately to break into the musical circles, only to be met with great difficulty. After the death of his mother, Mozart was taken in by the philosopher Friedrich Melchior Baron von Grimm (1723-1807), but even his association with the influential philosopher wasn’t enough to ensure his entrance into the musical world of Paris in the late 18th century.

Les mariages samnites (1776) was Grétry’s first attempt at a stage work after arriving in Paris. Similarly, it was met with disaster. “The chorus sabotaged its rehearsal, and in the evening ‘nothing produced the least effect; boredom was so universal that I wanted to escape after act one’; his musicians had conspired to ruin him.”¹³ Grétry describes the protected circle of the opera as a “hundred-headed Hydra.”¹⁴ Charlton goes on to say that the, “Parisian tongues were acid.”¹⁵ After the failure of *Les mariages samnites* (1776), he was even sent an anonymous message advising him to pack his bags.¹⁶ Despite this toxic environment, the young Grétry was determined not to leave Paris until he had established his reputation there, and thus persisted

¹² Charles Burney, “On the Music of France of the Present Century,” *A General History of Music from the Earliest Ages to the Present Period*, Vol. 4 (London, 1789) 54-55. Cited in Charlton, 27.

¹³ Charlton, 27.

¹⁴ Ibid.

¹⁵ Ibid., 62.

¹⁶ Ibid., 63.

through this culture.¹⁷ He began to gain ground when he started to work with librettist Jean-François Marmontel in a partnership that would yield considerable success, as they would later collaborate on four of the thirteen most popular opera-comiques of the 1770s.¹⁸

Grétry's career took a sizable leap when he was invited to present *Les deux avares* at the wedding celebrations of Duc de Berry, Dauphin of France, to Marie-Antoinette of Austria. The work was presented in a series of performances during May and June of 1770, along with Lully's *Persée* and Rameau's *Castor et Pollux*, as well as a series of opéra-comiques by Duni, Philidor, and Monsigny, and Rousseau's *Le devin du village*. This introduction to the royal family would establish a relationship that continued throughout the life of the composer and the royal couple—most particularly, the queen herself. By 1774, Grétry was made the queen's private director of music, and when Grétry eventually had two daughters of his own--Lucile and Antoinette--the queen showered them with presents and regular invitations to Versailles.¹⁹

This portion of the composer's life was quite prosperous, and Charlton describes him as untouchable when it comes to the overall success of his works. In the spring of 1778, the Paris Opéra reopened a refurbished auditorium, and Grétry's operas were now included with the likes of Lully, Rameau, and Gluck. Grétry himself now described himself as the most “viable alternative to Gluck's style.”²⁰

Grétry's works began to disseminate throughout Europe with performances reaching Germany, Flanders, Sweden, Russia, Holland, and beyond.²¹ Beethoven's father sang roles in

¹⁷ Charlton, 67.

¹⁸ Ibid., 67.

¹⁹ Ibid., 148.

²⁰ Ibid., 200.

²¹ Ibid., 149.

Silvain and *L'amitié à l'épreuve* as early as 1771.²² After his lifetime, several of his most popular melodies reached well beyond Paris and went on to inspire composers of the 19th century.

Beethoven's WoO 72 variations are based on the famous "Une fièvre brûlante" theme from *Richard Cœur-du-lion*. Mozart also wrote a work for keyboard based on a Grétry theme: *Eight Variations on André-Ernest-Modeste Grétry*, K.352 (1781). The great Austrian composer also owned a copy of Grétry's *Zémire et Azor*, and numerous comparisons have been made between that opera and Mozart's own *Die Zauberflöte* (1791).²³ Grétry's compositions were also found among the personal collection of the author Jane Austen.²⁴ Almost a century later, Tchaikovsky imported the aria "Je crain de lui parler la nuit," from *Richard Cœur-de-lion* into his opera *Pique Dame* (1890).

Grétry remained active until 1801, when he retired from composition, but he never again regained the success that he had in the 1770s. When the composer died on September 24, 1813, the impact that he had on the Parisian public was made evident by the enormous scale of the response. His body lay in state in his Paris apartment for three days while mourners paid their respects; later, the funeral processed through the streets of Paris, the casket was followed by 1,200 official mourners and it was said that 300,000 people, half the population of Paris, lined the streets to view the procession.²⁵ The procession stopped at all three major theaters along the route, where orchestras and singers would perform selections from his operas.²⁶ Shortly after his death, there were extensive tributes in the theaters and newspapers. Artist Jean Duplessi-

²² Charlton, 3, 84.

²³ Ibid., 100.

²⁴ Jane Austen, "CHWJA/19/3 - Manuscript of Vocal Music, Copied C.1790-C.1805 : Free Download, Borrow, and Streaming." *Full Text of "Passing"*, London : F. Warne ; New York : Scribner, Welford, and Armstrong. <http://archive.org/details/austen1672310-2001/page/n47>

²⁵ Arnold. 178-179.

²⁶ Ibid., 178

Bertaux depicted Grétry on the right bank of the Acheron being received by Rousseau, Voltaire, Gluck, Sacchini, Philidor, and Piccini. (Figure 3) He was then finally laid to rest in Paris, but his embalmed heart was taken to Liège after a 15-year dispute.

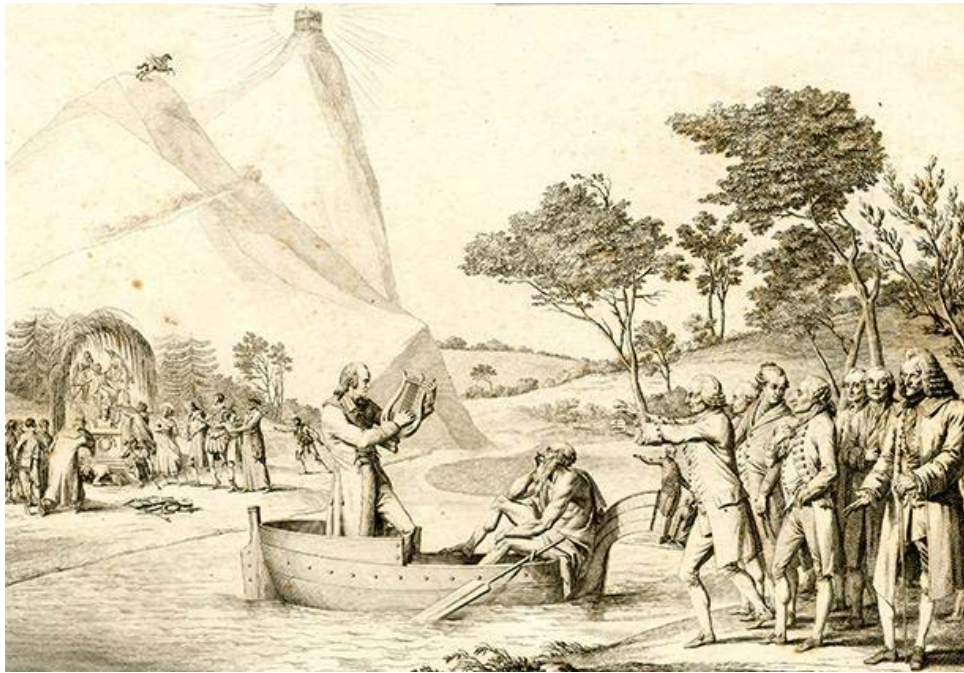


Figure 3: Jean Duplessi-Bertaux. *Grétry in Elysian*, 1813. British Museum.

Grétry's Melodies

Sophie de Bawr, one of Grétry's former students, said, "From the imperial prince to the poorest artisan, everyone knew Grétry. Everyone knew by heart some of the melodies that he composed."²⁷ His most famous melodies disseminated widely throughout the Parisian public. A quartet from his opera *Lucile* (1769) painted a scene of a father figure embracing his family and offering advice to his loved ones; this scene came to be synonymous with paternal favor and was sung during the preparation ceremonies of Louis XVI's coronation.²⁸ When the power of the monarchy began to falter, the quartet was sung repeatedly during the entrance of the king during

²⁷ Arnold, 1.

²⁸ Ibid., 18.

public events to symbolize homecoming and solidarity.²⁹ The melody from this quartet was then heard in chimes to mark the hour from a water tower on Pont-Neuf.³⁰

Other melodies went on to be connected to major political causes. The aria “Ô Richard! Ô mon roi!” from *Richard Coeur-de-lion* (1784) became the anthem for the royalists leading up to the Revolution.³¹ The aria conveys deep loyal ties to a monarch as the character, Blondel, goes in search of the captured King Richard I of England. The devotion to the king displayed by Blondel within the show created a natural anthem for the royalists in the late 18th- century.

Grétry’s simple and accessible melodies became a part of everyday life—from the highest circles at court, down to the public on the streets. One of the contributing factors to the popularity of these melodies were their straightforward compositional construction, and the care with which Grétry crafted a melody. This writing style was a result of the atmosphere that was generally accepted in the late 18th century known as the “galant” style which championed the simple and uncomplicated.

When Grétry came to Paris in 1767, he entered a musical climate that had seen dramatic shifts over the course of the century due to the musical “*querelles*.” Throughout the 18th century there were musical debates, arguing the philosophies of musical taste. Early in the 18th century, public option began to shift away from Lully, who was identified with “French” aesthetics, and gravitated toward Rameau and the “Italian” aesthetic. Lully represented the previous century and a clear declamatory vocal style of composition; contrastingly, Rameau’s harmonies—perceived as harsh— were associated with the Italian form of operatic writing of the day.

²⁹ Arnold, 18.

³⁰ Ibid., 19.

³¹ Ibid., 3

By mid-century, taste shifted to favor the simple clear presentation of melodies in a declamatory style. Rameau, who was once seen as a radical “Italianate” composer, was ironically classified as a representation of the antiquated “French” style. The champion of this movement was the philosopher and amateur musician Jean-Jacques Rousseau. Rousseau’s *Lettre sur la musique française* (1753) emerged at the end of the “Querelles des Bouffons,” and introduced Rousseau’s concept of *unité de melodie*, or the unity of melody. Rousseau states:

...the whole together must convey one melody to the ear and only one idea to the mind. ...For Music to be interesting, for it to convey to the soul the feelings it is intended to excite, all the parts must concur to fortify the expression of the subject; the harmony must serve only to make it more energetic; the accompaniment must embellish it without covering or disfiguring it; the bass must, by a uniform and simple progression, somehow guide the person who sings and the one who listens, without either of them perceiving it.³²

Though he claims to have discovered the concept of *unité de mélodie*, Rousseau is far from the first composer to have a melody-driven compositional style. The atmosphere around Rousseau during the 1750s was that of the *galant* style, and his opera *Le devin de village* was a natural consequence of the environment around him.³³ When Grétry entered Paris in 1767, he quickly adopted this *galant* style, having stated “...it is the sensitive melodist and not the harmonist who makes discoveries in music.”³⁴

In Rousseau’s *Le devin de village* (1752), the composer incorporated a style that heavily favored a clear vocal line and a prominent presentation of the text—characteristics that Grétry would later model in his own work. Rousseau composes his melodic lines in a declamatory

³² Jacqueline Waeber, “Jean-Jacques Rousseau’s ‘unité de mélodie,’” *Journal of the American Musicological Society* 62, no. 1 (Spring 2009): 79-144. 82-83.

³³ Jacqueline Waeber attests, “Certainly the concept of “unité de mélodie” appears as a logical product of French musical aesthetics, and as such, its promotion of musical clarity and simplicity does not appear strikingly original from a historical standpoint.” D. Heartz. *Music in European Capitals: The Galant Style 1720-1780*. (New York, NY, 2003) describes galant style as the pervasive style of the 18th century.

³⁴ Charlton, 29.

fashion where each note is assigned to one syllable and he rarely deviates from this practice. Another factor that adds to the clarity of the vocal line is the fact that Rousseau uses a narrow vocal range particular to each voice type and seldom does he extend the voice to its outer limits. By limiting the voice to a narrow range, particularly for the soprano voice, it retains the intelligibility of the text. As the soprano voice approaches F5 and beyond it becomes increasingly difficult to maintain clear diction. By limiting the extremes of the vocal range, Rousseau ensures that the text will be understood. Grétry uses this compositional tool in his writing as well throughout his operas. “Dans ma cabane obscure,” from Rousseau’s *Le devin de village* (Figure 4) and “Une fièvre brûlante,” from Grétry’s *Richard Coeur-de-lion* (1784) (Figure 5) both serve as similar examples of this predominant galant style.

Romance

Lent *Point de Cadence*

demie jeu *tres doux*

Violon et Flutes

demie jeu *tres doux*

Colin

1^{er} Couplet *Dans ma cabane obscure toujours sous nouveaux*
2^e Couplet *des Champs de la Prairie retournant chaque soir*

3 x 4 *6 6*
4

vent, soleil, ou froidure, toujours paine et travaux. Colette ma bergere
chaque soir plus cherie, je viendray te revoir. du soleil dans nos Plaines

un peu plus fort *tres doux*

si tu viens l'habiter Colin dans sa chaumiere n'a rien a regretter.
de voyant le retour je charmerai mes Peines en chantant notre amour.

17

Figure 4: Rousseau, Jean-Jacques. Romance from *Le Devin du village* (1752). Music Library, University of California, Berkley.

Une fièvre brûlante - Richard Cœur-de-Lion

Romance

André Grétry

Richard

Blondel

U -

9

Blondel

ne fièvre brûlante Un jour me ter-ras sait Et de mon

17

Blondel

corps chas sait Mon âme lang-uis-san-te. Ma dame ap

25

Richard

Blondel

Un

pro che de mon lit, Et loin de moi la mors s'en - fuit.

Figure 5: André Grétry. “Une fièvre brûlante,” *Richard Cœur-de-lion*. *Échos de France: recueil des plus célèbres airs, romances, duos, etc.* 1890. Paris: Durand.

CHAPTER 3

NAVIGATING THE REPERTOIRE

The music is by M. Grétri, music of genius and sentiment, which conveys with energy the affections of the heart, and the passions of the soul; picturesque music which is nuanced to the smallest detail; and which, always neat, precise and true, does not tire the ear, making itself audible to sensitive souls.

- *L'Avant-Coureur*, February 1770

The repertoire requirements placed on students by a university can make choosing appropriate literature challenging for professors and students alike. For example, the requirements at the institution I am currently employed at, Texas Woman's University, requires students to present an average of six songs per semester with the understanding that these songs will include a variety of languages. The sheer number of songs required alone can be daunting, but when coupled with other learning requirements such as genres, historical time periods, performance practices, and fundamentals – which is often at the most basic level in many incoming freshman – can make tackling foreign languages, especially French, extremely challenging. The languages that are traditionally used in classical vocal training are English, Italian, German, and French. French is a particularly imposing language to sing due to several issues, such as the number of specific vowel sounds (16) required—many of which are not used in other languages, and the syllabic stressing is different from the traditional languages used in vocal training, and the inflection patterns are not codified and the diction textbooks frequently contradict each other. It requires a completely different approach from the other languages.

In my 18 years as a private voice teacher I have observed that students are often timid about approaching French repertoire, unless they have studied the language. In this chapter, I will outline factors for choosing introductory level French repertoire to help vocal instructors meet the demands placed upon them and help their students find success with French repertoire.

It will also elucidate why the Grétry pieces are ideal solutions for these specific problems and can provide the student needed confidence in the language.

It is typical in a long semester to have 13-15, one-hour lessons that take place once a week. Within this time window, students are expected to present a jury wherein they will present 4-6 songs– at Texas Woman’s University four song requirement for freshman level and six songs thereafter– perform in a variety of languages, and demonstrate their understanding of a spectrum of vocal genres spanning hundreds of years. Vocal instructors have the liberty to divide the private instructional time the way they see fit, but under the most ideal circumstance you may only have two lessons solely dedicated to each repertoire piece within the semester. These considerations can place serious constraints on the repertoire that is chosen. We want to provide our students with a challenge without overwhelming their current capabilities. Author and voice teacher, Joan Frey Boytim has said the following on the subject, “The songs chosen must be appropriate for each person, musically worthwhile, and yet technically not difficult. We must keep in mind that these young people and beginning adults must be able to relate to the repertoire in some way in order to succeed.”³⁵

The following are some musical considerations when choosing repertoire for the undergraduate student that fall under these previously mentioned limitations. Boytim suggests the following.

Beginning literature needs to be limited in range and have a comfortable tessitura. There should be no excess breath demands or extremes in tempo or dynamics. Songs should be at an easy level of musical difficulty with moderation in all areas. Short songs are desirable with slower learners as well as for other students as they learn the discipline of practicing and memorizing. Songs with movement and melodic skips are much easier for

³⁵ Joan Frey Boytim, *The Private Voice Studio Handbook: A Practical Guide to All Aspects of Teaching*. (Milwaukee, WI: Hal Leonard Corp, 2003) 37.

beginning students than slow, sustained pieces. The music can be challenging but not frustrating to the student.³⁶

The characteristics within the repertoire that Boytim points out will serve as a guide to selecting appropriate literature for an undergraduate singer. They are not exhaustive, but they will serve as a starting point. They are as follows: 1.) A comfortable tessitura and range 2.) Avoiding excessive breath demands 3.) Short in length 4.) A melodic line that moves stepwise or in small leaps. These four components will help instructors to narrow the repertoire and leave time to address the challenges of the French language.

Grétry's simple airs fit the requirements listed above. Within Grétry's stage works there appears a variety of vocal writing, ranging from the simple strophic airs to melismatic arias in the Italian style. Simple vocal works that are found throughout his stage works are advantageous for the modern vocal instructor. They follow the formula outlined above—limited vocal range and tessitura, manageable breath phrases, short in length, and a simple stepwise melodic movement.

The following air is from *Richard Cœur-de-lion* (1784) the air “La danse n’est pas ce que j’aime” is two and a half minutes in length, with short phrases allowing for ease in the breath management. The voice moves in an easy stepwise manner with small leaps. The tessitura stays in a comfortable range from C₄ to E_b₅, limiting the range and extension of the voice. The elements of this air make it a perfect example of a piece that will fit the qualifications for an introductory repertoire choice for a young student. These elements of tessitura, range, ease of breath, simple melodic movement provide the way for language intelligibility. (Figure 6)

³⁶ Boytim, 38.

Allegro

La dan - se n'est pas ce que j'ai - me, Mais c'est la fille à Ni - co -
 Elle a quinze ans, moi j'en ai sei - ze. Ah! si la mère à Ni - co -
 Qu'elle est gen - til - le ma ber - gè - re Quand el - le court dans ce val -

4
 las; Lors - que je la tiens par le bras, A - lors mon plai - sir est ex -
 las N'é tait pas tou - jours sur nos pas. Eh bien, quoi - que ce - la dé -
 lon; Ah! C'est vrai - ment un pa - pil - lon; Ses pieds ne tou - chent pa - la

8
 trê - me; Je la pres - se con - tre moi - mê - me,
 plai - se, Au - près d'el - le je suis bien ai - se; Et puis nous
 ter - re; Je l'at - trap - pe quoi - que lé - gè - re.

12
 nous par-lons tout bas: tout bas, tout bas, tout bas, tout bas, Que je vous



Figure 6: *Échos de France: recueil des plus célèbres airs, romances, duos, etc. vol. 1. “La danse n’est pas ce que j’aime”* Paris: 1853.

Pierre Bernac states, “Insofar as the vocal difficulties and the tessitura permit, the poetic text must be perfectly intelligible. This is a matter of elementary politeness to the listener, and of fundamental honesty to the poet.”³⁷ If the tessitura and the vocal difficulties have been addressed in the selection of the repertoire, then that leaves room for the vocal instructor to approach the specificity of the language. Undergraduate vocal performance majors are typically asked to sing in four different languages—English, Italian, German, and French. Each language comes with its own set of challenges, and as students begin to study and work with these languages, French proves to be the most daunting. The following are some of the basic differences that face a student as they begin to work with the French language: 1.) The number of specific vowel choices in French 2.) The use of nasal vowels that is unique to the French language 3.) The

³⁷ Pierre Bernac, *The interpretation of French song* (New York: Norton. 1978) 3.

number of consonants found within the language that are not pronounced 4.) Where the stress within the word groupings happen. Again, this is not an exhaustive list, but it is the foundation from which to start.

English speaking undergraduate voice students will begin their diction studies with an introduction to the International Phonetic Alphabet (IPA). IPA is a system of symbols that are used to allow an individual who may not speak the language to pronounce the language. These symbols remain constant despite the variation of spelling from language to language. Students will study rules pertaining to the grammar of each language and use IPA to perform in the intended language of the piece. Using IPA, students first will typically work to identify and produce vowel sounds unique to that language.

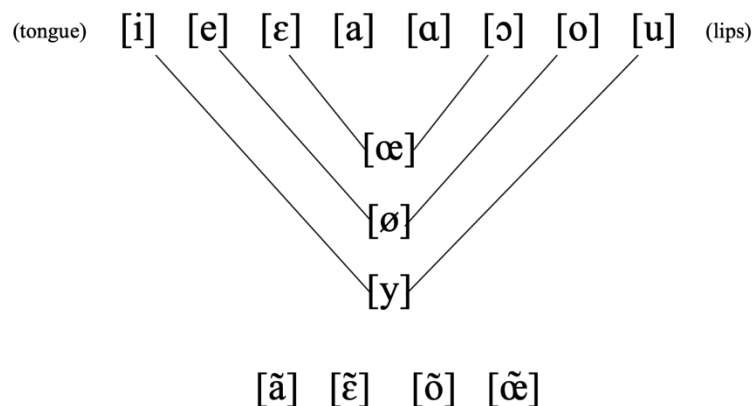


Figure 7: Bernac, Pierre. 1978. *The interpretation of French song*. New York: Norton. p. 14.

The French language has 15 unique vowel sounds– including the four nasal vowels and three mixed vowels. The following is a chart found in *The Interpretation of French Song*, and can offer some clarification to the sounds. (Figure 7) Added to these vowels are the nasal vowels: [ã], [õ], [ẽ], [œ̃]. These vowel sounds are unique to the French language and take time and patience to master. The way syllables are treated in French differs from English. Syllables in French tend to follow a pattern of a consonant followed by vowel sound. The syllables in French

will most often stay on the vowel sound and create what is called an “open syllabication.”

Elizabeth Brodovitch has said the following, “...the majority of French syllables are open, in direct contrast to English in which the majority of syllables are closed and whose vocalic durations thus are constantly threatened by anticipated consonant-articulation closures.”³⁸

Teaching an English speaker to maintain the purity of the vowel throughout the syllable requires diligence because English speakers tend to close the mouth throughout the duration of the vowel in preparation for the consonant that will follow it. For example, an English speaker would say “an egg at eight” closing to a consonant at the end of every syllable. A French speaker would say the same phrase “a ne ga teight.”³⁹ Brodovitch goes on to say, “It long has been recognized that French, with its steady delivery of predominantly unblocked or open syllables, seeks to place the vowel in a situation where it is free to be durationally extended.”⁴⁰ This vowel extension is the first step to authenticity of the singer’s performance in French.

There are four nasal vowels in the French language— [ã], [õ], [ẽ], [œ]. It is not necessarily the formation and pronunciation of these vowels that proves difficult for students, but it is the consonants that are used to indicate a nasal sound but are not pronounced. The consonants [m] and [n] following certain vowels will indicate that the vowel is to be nasalized, but after the consonant is used to indicate a nasal vowel it is not to be pronounced. For example, in the French word “mon” the [n] indicates that the [õ] nasal vowel but the speaker will not pronounce the [n] consonant. This is a very hard habit to break for English speakers, especially if the nasal is found in the middle of a word— “penser” [pã se]. An English speaker’s tendency would be to close to

³⁸ Elizabeth Brodovitch. “The Singing Qualities of the French Language.” *Journal of Singing* 64, no. 1 (2007). 72.

³⁹ Pierre Delattre, *Advanced Training in French Pronunciation* (Middlebury, Vermont: The College Store Middlebury College, 1949), 5.

⁴⁰ Brodovitch, 74.

the [n] in preparation for the following consonant. Ensuring that the student doesn't include the [n] or [m] following a nasal sound is paramount to retaining that open syllabication concept.

To further complicate matters there are letter groupings that will not be pronounced, or several letters will combine to formulate one sound. For example, the French word "beaucoup" is pronounced [bo ku] – leaving the coupling of "eau" reduced to one sound [o] and the "ou" to [u] with the "p" not pronounced at all. This tendency happens throughout the language so learning the rules of French grammar in a diction class will be of the utmost importance.

The last consideration for the purpose of this project is the consideration of word stress. In each of the foreign languages studied in an undergraduate diction course considerable time will be spent on the placement of word stress. For the Italian language the word stress will typically fall on the penultimate syllable. For the German language the word stress will fall on the first syllable of the root word. For the French language the stress of the word is usually found in the final syllable. "Unlike English, in which the stressed syllable is characterized by intensity (that is, by loudness or a rise in pitch), the stressed syllable of the French word is defined by duration."⁴¹ Bernac describes word stress the following way, "...in French, all the syllables are almost equally accented, and the tonic stress, which does exist, is always in the same place: on the last syllable or a group of words (photo, photograph, photographie, ces deux photos là)."⁴² Students spend a considerable amount of time to this point in their diction studies looking for word stress within individual words and sentence structures, and when they move to the French language they are required to equalize word stress making the syllables "almost equally

⁴¹ Brodovitch, 72.

⁴² Bernac, 22.

accented” and the tonic stress is moved to the end of word groupings. This is a drastic shift from the other languages studied.

The collection of Grétry songs and his text settings address some of these basic concerns of the French language. Grétry’s compositions brought together beautiful Italianate melodies with the French desire for intelligibility of the text. In a letter written to his friend and composer Martini, Grétry recounts in 1767, “I have placed myself on a very critical course by wishing to give a royal work in French in Paris...Many have tried to write music in the Italian taste, but they have had no success because the prosody of the language was incorrect; I believe I have surmounted this point.”⁴³

He went to great lengths to establish rules about setting the text, which Charlton acknowledges as a “...new solution.”⁴⁴ One of the main components to his solution was the care with which the melody was crafted to suit the text. Grétry describes in his *Memoires: ou, Essais sur la musique* (1796-7) how this is to be done. “The expressive note very frequently wants to be on the verb, quite frequently on the noun, sometimes on the adjective. That is not all: this good note must be situated on the good syllable of the word.”⁴⁵ He was diligent to make sure that parts of speech that are unstressed would fall within the melodic line so that they would remain unstressed –for example, unstressed syllables or articles like “the” or “a” would not land on long notes or strong beats, thereby allowing them to remain unstressed. His context in the operatic querelles regarding text-setting gave birth to a musical idiom remarkably suitable to teaching undergraduates French.

⁴³ Charlton, 30.

⁴⁴ Ibid.

⁴⁵ Ibid., 30. Charlton translation. “La note expressive veut être très souvent sur la verbe, assez souvent sur le substantive, quelquefois sur l’adjectif. Ce n’est pas tout: il faut que cette bonne note se trouve sur la bonne syllable du mot.” A. E. M. Grétry, *Réflexions d’un solitaire*, ed. Lucien Solvay and Ernest Closson. vol. 1, p. 236.

Stemming from the galant style that permeated the late 18th century Paris, Grétry's simple romances and airs follow some general trends that allow for increased understanding. They are syllabic in nature, allowing the student to concentrate on the formation of consonant-vowel relationship. Grétry also uses strong beats to emphasize strong words. And finally, Grétry pays particular attention to the word stress groupings by the elongation of the note value on stressed words, or the placement of the stressed word on the highest note in the phrase.

The following examples demonstrate Grétry's attention to the language. The first example is of a fragment of a romance that is in the archive of musée Grétry, in Liège, Belgium:

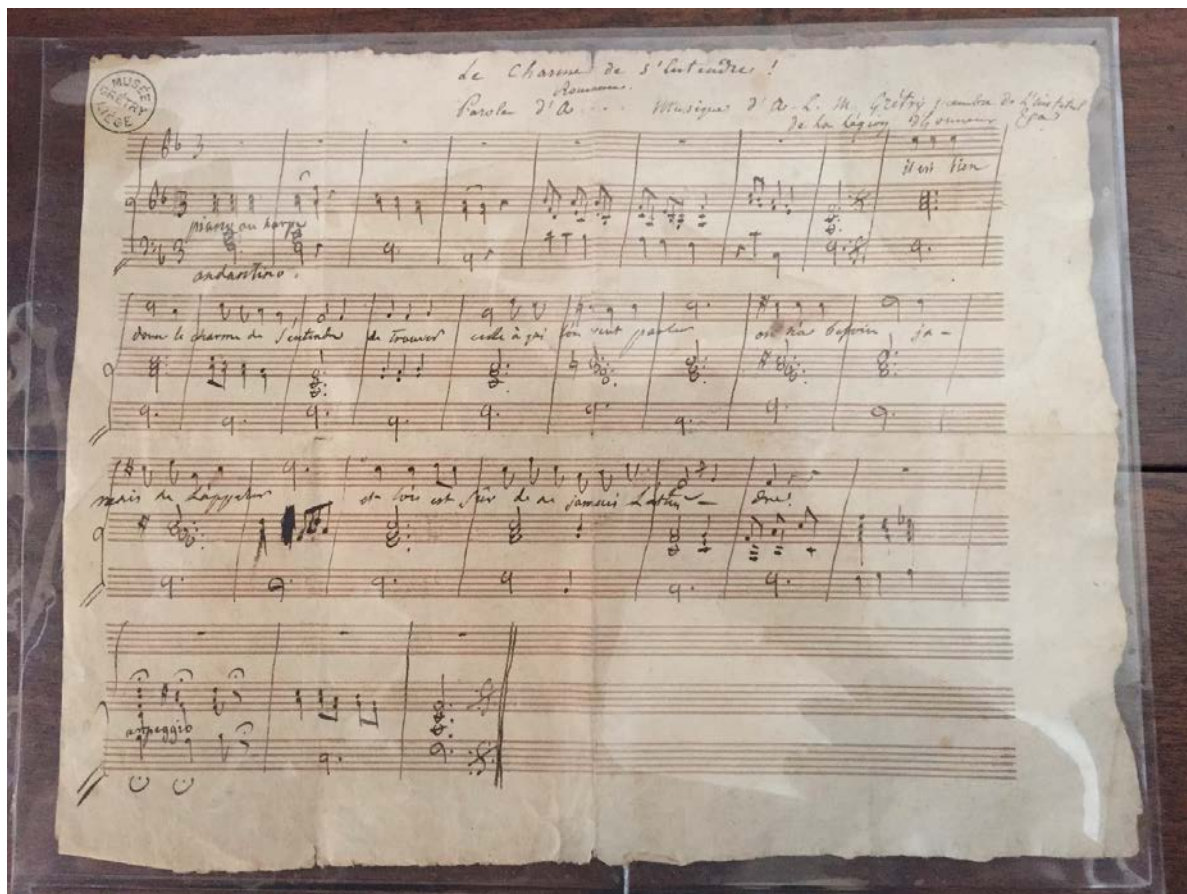


Figure 8: Grétry, André-Ernest-Modeste, “Le charme de s’entenda” manuscript, Grètry Museum, Liège, Belgium.

“Le charme de s’entendre.” (Figure 8) The fragment was written in Grétry’s hand and it shows the beginning stages of his thought process. The fragment contains the outline of a melody

with a sparse chordal structure underneath. The small section appears rudimentary, but it allows one to see the initial steps that the composer would take in his compositional style. The vocal line is in a simple stepwise motion with small melodic leaps. The vocal line stays in a comfortable tessitura and the text is syllabic for clarity. The word stress is elongated rhythmically at the end of a breath phrase aiding in the singer's ability to properly stress the text. Even though this romance was never published, the manuscript reveals the careful attention Grétry paid to text setting in his compositional process.

Figure 9: *Échos de France: recueil des plus célèbres airs, romances, duos, etc. vol. 1.* “Tandis que tout sommeille,” Paris: Durand, 1853.

The second example comes from Grétry's opéra-comque *L'amant jaloux* (1778): “Tandis que tout sommeille.” (Figure 9) This serenade takes place at the end of Act II, and the beauty of this romance abruptly brings the turbulent action of the previous scenes to a halt. The characteristics of this romance again shows the care the composer took to set the French language. The range and tessitura are comfortable, with the text set predominantly in a syllabic

way. The melodic line moves by eighth note to the downbeat of the measure that contains the stressed syllable for the word, and the stressed word in the word grouping. (Tandis que tout sommeille, Dans l'ombre de la nuit, etc.) Grétry's compositional style has addressed some of the challenges of the language allowing the student to absorb the flow of the language.

With limited face-to-face instructional time in a semester, voice teachers must take the time to prioritize the goals they have with their students. Grétry's airs and romances are an ideal fit for the undergraduate singer. They provide a beautiful melody that is comfortable in the voice, and a tessitura that doesn't strain the skills of a young singer. The phrases are short that will encourage breath management, and the text is set in a way that allows for clarity of the language.

CHAPTER 4

THE COLLECTION OF SONGS

This chapter includes the collection of 9 songs. I have formatted them to appear as if they were a published collection. They include a short summary of each piece, along with a poetic translation and IPA. This group of songs were selected for a number of reasons. The opéra-comiques that they were selected from were among Grétry's most popular works. Because of their popularity, it is possible to find a piano/vocal score of the work. For the majority of these works, they adhere to the principles outlined above in regards to their difficulty. That being said, each of the works might come with an added element that will prove challenging to a student. These challenges might include the following: interval leaps larger than a perfect fifth, a tessitura that puts a larger demand on the singer, a vocal line that extends beyond a simple two or three bar phrase, and lastly the use of *petois*. *Petois* is a term that refers to the use of a dialect within the text. For Grétry, it was an instantaneous way to define the character as rustic—giving the audience an immediate understanding of that characters' social position. Singers will find the use of *petois* in the text as words are made into contractions that are unusual for modern singers.

J'commence à voir que dans la vie

L'épreuve villageoise (1784)

Pierre Desforges
(1746-1806)

André-Ernest-Modeste Grétry
(1741-1813)

L'épreuve villageoise, an opéra-comique in two acts, premiered at Versailles in March of 1784 and then moved to the Comédie-Italienne the following week.

This rustic tale recounts the story of Mme. Hubert, a wealthy farmer's widow, and her daughter Denise. Denise is betrothed to André, but has grown tired of André's jealousy. La France, a valet that has paid court to Mme. Hubert for the last 5 years, has now turned his affections towards Denise instead. In turn, Denise uses this new suitor's attention to teach her fiancé a lesson in humility.

J'commence à voir que dans la vie
La moitié rit d'l'autre moitié.
Par deux amants j'suis poursuivie,
L'un des deux a mon amitié.
L'premier s'en va l'âme ravie,
L'autre, s'en va ben humilié;
Mais stilà qui croit faire envie,
Finira par faire pitié ;

V'là justement c'que c'est la vie,
La moitié rit d'l'autre moitié,
Et stilà qui croit faire envie,
Peut finir par faire pitié.
Mais la moitié qui rit l'mieux d'l'autre,
Messieux l'z'amants, ce n'est pas vous ;
C'n'est pas not' faute c'est la vôtre.
J'ons toujours à nous plaindre d'vous,

Toujours un maître,
Et pas trop doux,
Souvent bien traître,
Ou bien jaloux.

À ces beaux traits on peut connaître
C'que vous serez en d'venant époux.
Souvent jaloux ; Plus souvent traître.
V'là c'que c'est qu'un époux.
La France part l'âme ravie,
André s'en va ben humilié.
Vous l'voyez ben, faut dans c'te vie
Que la moitié rie d'l'autre moitié.

Je commence a voir que dans la vie

J'commence à voir que dans la vie
La moitié rit d'l'autre moitié.

I begin to see in this life
The half of the people are laughing at the other half.
I'm pursued by two lovers.
One of the two has my heart.
The first goes with a happy soul.
The other goes well humiliated.
But the one who thinks himself worthy of envy
Will end with nothing but pity.

That's just how it is in life:
One half is laughing at the other.
And the one who thinks he's worthy of envy
Will end with nothing but pity.
But the half that's laughing better is not you,
gentlemen lovers.
It's not our fault, it's yours.
I always have much to complain from you:

Always the master
And not a sweet one
often a cheater
Or else jealous.

In these fine traits, one can find out
What you'll be when becoming husbands.
often jealous, more often cheaters.
That's what a husband is.
Mr. la France left with a happy soul,
André left humiliated.
You see, it must be in this life
That one half laughs at the other.

[ʒə kə.mɑ̃ sa vwar kə dɑ̃ la vi.ə]
[la mwa.tʃe ri dɑ̃.lo.trə mwa.tʃe]

Par deux amants j'suis poursuivie,
 L'un des deux a mon amitié.
 L'premier s'en va l'âme ravie,
 L'autre, s'en va ben humilié;
 Mais stilà qui croit faire envie,
 Finira par faire pitié;

V'là justement c'que c'est la vie,
 La moitié rit d'l'autre moitié,
 Et stilà qui croit faire envie,
 Peut finir par faire pitié.
 Mais la moitié qui rit l'mieux d'l'autre,
 Messieux l'zaments, ce n'est pas vous ;
 C'n'est pas not' faute et c'est la vôtre.
 J'ons toujours à nous plaindre d'vous,

Toujours un maître,
 Et pas trop doux,
 Souvent bien traître,
 Ou bien jaloux.

À ces beaux traits on peut connaître
 C'que vous serez en d'venant époux.
 Souvent jaloux ; Plus souvent traître.
 Vl'a c'que c'est qu'un époux.
 La France part l'âme ravie,
 André s'en va ben humilié.
 Vous l'voyez ben, faut dans c'te vie
 Que la moitié rie d'l'autre moitié.

[par dø za.mã jə sɥi pur.sɥi.vi.ə]
 [lœ de dø za mɔ̃ na.mi.tje]
 [lə.prə.mje sã va la.mə ra.vi.ə]
 [lo.trə sã va bãn.mi.lje]
 [mɛ sti.la ki krwa fɛ.rə ã.vi.ə]
 [fi.ni.ra par fɛ.rə pi.tje]

[vla jy.stə.mã skə sɛ la vi.ə]
 [la mwa.tje ri də.lo.trə mwa.tje]
 [e sti.la ki krwa fɛ.rə ã.vi.ə]
 [pø fi.nir par fɛ.rə pi.tje]
 [mɛ la mwa.tje ki ri lə.mjø də.lo.trə]
 [mə.sjø lə.za.mã sɛ nɛ pa vu]
 [snɛ pa no fo.tə sɛ la vo.trə]
 [ʒø tu.zur za nu plɛ.drə də.vu]

[tu.zur zœ mɛ.trə]
 [e pa tro du]
 [su.vã bjɛ trɛ.trə]
 [u bjɛ ʒa.lu]

[a se bo tre ɔ̃ pø kə.nɛ.trə]
 [skə vu sə.re zã də.və.nã te.pu]
 [su.vã ʒa.lu ply su.vã trɛ.trə]
 [vla skə sɛ kœ ne.pu]
 [la frã.sə par la.mə ra.vi.ə]
 [ã.dre sã va bãn.mi.lje]
 [vu lə.vwa.je bãn fo dã stə vi.ə]
 [kə la mwa.tje ri də.lo.trə mwa.tje]

Andante

6

J'com-mence à voir que dans la vi - e La moi-tié

11

rit d'l'au tre moi - tié. Par deux a - mants j'suis pour - sui - vi - e, l'un des

16

deux a mon a-mi - tié l'pre-mier s'en va l'â - me ra - vi - e, l'au-tre, s'en va ben hu - mi-

21

lié; Mais sti-la qui croit fai - re en - vi - e, fi - ni - ra par fai - re pi - tié V'la ju - te -

26

ment c'que c'est la vi - e, Lamoi-tié rit_ d' l'au-tre moi - tié, Et sti-là qui croit fai-re en-

31

vi - e, Peut_ fi - nir par fai - re pi - tié. Vous vo - yez bien que dans c'te vi - e, La moi - tié

36

rit_ d'l'au-tre moi - tié

61

doux, Sou-vent bien traî - tre, Ou bien ja - lous

66

À ces beaux traits on peut con - naître C'que vous

71

serez en d've-nant é - poux. Ben sou-vent traî - tre sou-vent ja - lous V'la c'que

76

c'est qu'un é - poux. Ben sou-vent traî - tre sou-vent ja - lous v'la-c'que c'est qu'un é -

dim.

81

poux, v'la c'quec'est qu'un é- poux, v'la c'quec'est qu'un é- poux. La Fran ce part l'â- me ra-

87

vi - e, An- dré s'en va bien hu - mi - lié. Vous l'vo - yez

A tempo

91

ben, faut dans c'te vi - e Quela moi- tié rie d'lau- tre-moi - tié.

96

p *f*

Veillons, mes sœurs

Zémire et Azor (1771)

Jean-François Marmontel
(1723-1799)

André-Ernest-Modeste Grétry
(1741-1813)

Zémire et Azor, a comédie-ballet in four acts, debuted at the palace Fontainebleau on November 9, 1771, and quickly became among Grétry's most popular works. Its popularity spanned well into the 19th century with 27 performances in 1862 alone. This retelling of *Beauty and the Beast* reintroduced the themes of magic into opéra-comique when trends were favoring history and rationalism.

As the opera begins, Monsieur Sanders and his servant Ali have been shipwrecked, and find themselves in the garden of the beast Azor. As Sanders and Ali agree to leave the enchanted place, Sanders remembers the promise he made to his youngest daughter Zémire: the gift of a single rose. When caught stealing the flower, Sanders is imprisoned by Azor and condemned to death. Later, in a bargain for his life, Sanders agrees to send one of his daughters to live with Azor.

In agreement, Azor allows Sanders to leave and return home, where he bestows gifts upon his daughters and reveals their financial ruin. When Zémire convinces Ali to reveal the details of the bargain her father made with Azor, she sets out to take the place of her father. There, while living together, the two fall in love, ending with the breaking of Azor's spell.

This charming trio, sung by Zémire and her two sisters, appears at the beginning of Act II, as the sisters enjoy each other's company and long for their father's return.

Zémire, Fatimé, Lisbé

Veillons mes sœurs, veillons encore.
La nuit s'enfuit devant l'aurore,
Mes sœurs voilà bientôt le jour.
Jour prospère, rends un père
À mon amour.
Il m'a promis des dentelles,
À moi des rubans nouveaux.
Les dentelles les plus belles
Les rubans les plus beaux.
Il m'a promis une rose,
C'est la fleur que je chéris.
Une rose? C'est peu de chose.
De sa main, elle est sans prix.
Veillons mes sœurs, veillons encore,
La nuit s'enfuit devant l'aurore,
Mes sœurs voilà bientôt le jour.
Jour prospère, rends un père
À mon amour.

Zémire, Fatimé, Lisbé

Let's watch my sisters, let's watch again.
The night flies before dawn,
My sisters the day is almost here.
A prosperous day, return a father
To my love.
He promised me some lace,
To me new ribbons.
The most beautiful lace
The most beautiful ribbons.
He promised me a rose,
It is the flower that I cherish.
A rose? It's a small thing.
From his hand, it is priceless.
Let's watch my sisters, let's watch again.
The night flies before dawn,
My sisters the day is almost here.
A prosperous day, return a father
To my love.

Viellons mes sœurs

Veillons mes sœurs, veillons encore.
La nuit s'enfuit devant l'aurore
Mes sœurs voilà bientôt le jour
Jour prospère, rends un père
À mon amour.

Il m'a promis des dentelles
À moi des rubans nouveaux.
Les dentelles les plus belles
Les rubans les plus beaux.

Il m'a promis une rose
C'est la fleur que je chéris
Une rose? C'est peu de chose.
De sa main, elle est sans prix

Veillons mes sœurs, veillons encore
La nuit s'enfuit devant l'aurore
Mes sœurs voilà bientôt le jour.
Jour prospère, rends un père
À mon amour.

[ve.jõ me sœr ve.jõ zã.kə.rə]
[la nɥi sã.fɥi də.vã lo.rə.rə]
[me sœr vwa.la bjẽ.to lə jur]
[jur prɔ.sper rã zã pœr]
[a mɔ̃ na.mur]

[il ma prɔ.mi de dã.tɛ.lə]
[a mwa de ry.bã nu.vo]
[le dã.tɛ.lə le ply bɛ.lə]
[le ry.bã le ply bo]

[il ma prɔ.mi y.nə ro.zə]
[sɛ la flœr kə zə ʃe.ri]
[y.nə ro.zə sɛ pœ də ʃo.zə]
[də sa mɛ̃ ɛ lɛ sã pri]

[ve.jõ me sœr ve.jõ zã.kə.rə]
[la nɥi sã.fɥi də.vã lo.rə.rə]
[me sœr vwa.la bjẽ.to lə jur]
[jur prɔ.sper rã zã pœr]
[a mɔ̃ na.mur]

Zémire

Fatmé

Lisbé

Piano

7

Z.

F.

L.

Pno.

13

Z.

F.

L.

Pno.

Veil- lons, mes_ soeurs, veil -

Veil- lons, mes_ soeurs, veil -

Veil- lons, mes_ soeurs, veil -

19

Z. lons en - cor - re. La nuit s'en - fuit de - vant l'au - ro - re,

F. lons en - cor - re. La nuit s'en - fuit de - vant l'au - ro - re,

L. lons en - cor - re. La nuit s'en - fuit de - vant l'au - ro - re,

Pno.

25

Z. Veil- lons, mes_

F. Veil- lons, mes_

L. Veil- lons, mes_

Pno.

31

Z. soeurs, veil - lons en - cor - re. Veil- lons, mes

F. soeurs, veil - lons en - cor - re. La nuit s'en - fuit

L. soeurs, veil - lons en - cor - re. La nuit s'en - fuit

Pno. *p*

37

Z. soeurs, veil-ons en - core. La nuit, s'en - fuit, de- vant, l'au - ro - re,

F. de- vant l'au - ro - re, Mes soeurs, voi

L. de- vant l'au - ro - re,

Pno.

43

Z. Jour, pros - pè - re,

F. là, bien tôt, le jour, Voi - là, bien tôt, le jour. Jour, pros - pè - re,

L. Jour, pros - pè - re,

Pno.

49

Z. rends, un, pè - re, À mon a - mour.

F. rends, un, pè - re, rends, un, pè - re À mon a - mour.

L. rends, un, pè - re, rends, un, pè - re À mon a - mour.

Pno.

55

Z. *Journal* pros - pè - re, rends un pè - re, rends un pè - re A

F. *Journal* pros - pè - re, rends un pè - re,

L. *Journal* pros - pè - re, rends un pè - re,

Pno. *pp*

61

Z. mon a - mour!

F.

L.

Pno.

67

Z.

F. Il m'a pro - mis des den - tel - les,

L. A moi des ru-bans nou veaux, A moi

Pno.

73

Z.

F.

L.

Pno.

Les den - tel - les les plus bel - les Les den -

des ru bans nou veaux. Les ru - bans les plus beaux, Les ru -

79

Z.

F.

L.

Pno.

Il m'a-pro - mis u - ne

tel - les les plus bel - les, Les den - tel - les les plus bel - les!

bans les plus beaux, Les ru - bans les plus beaux!

85

Z.

F.

L.

Pno.

ro - se, C'est la fleur que je ché - ris.

Une...

91

Z.

F.

L.

Pno.

ro - se? C'est peu de cho - se!

Une_ ro - se? C'est peu de

97

Z.

F.

L.

Pno.

De sa main, elle est sans prix Veil- lons, mes_

cho - se! Veil- lons, mes_

103

Z.

F.

L.

Pno.

soeurs, veil - lons en - cor - re. La nuit s'en - fuit de - vant l'au -

soeurs, veil - lons en - cor - re. La nuit s'en - fuit de - vant l'au -

soeurs, veil - lons en - cor - re. La nuit s'en - fuit de - vant l'au -

109

Z. ro - re. Veil

F. ro - re. Veil

L. ro - re. Veil

Pno. *f*

115

Z. lons, mes soeurs, veil - lons en - cor - re.

F. lons, mes soeurs, veil - lons en - cor - re. La nuit s'en - fuit

L. lons, mes soeurs, veil - lons en - cor - re. La nuit s'en - fuit

Pno.

121

Z. Veil lons, mes soeurs, veil lons en - cor. La nuit s'en - fuit de - vant l'au - ro - re.

F. de - vant l'au - ro - re, mes soeurs voi

L. de - vant l'au - ro - re.

Pno. *p*

127

Z. *Journal* pros - pè - re,

F. là - bien tôt - le jour, Voi - là - bien tôt - le jour. *Journal* pros - pè - re,

L. *Journal* pros - pè - re,

Pno. *f p*

133

Z. rends un pè - re, À mon a - mour!

F. rends un pè - re, rends un pè - re À mon a - mour!

L. rends un pè - re, À mon a - mour!

Pno. *f p pp*

139

Z. *Journal* pros - pè - re, rends un pè - re, rends un pè - re À

F. *Journal* pros - pè - re, rends un pè - re, À

L. *Journal* pros - pè - re, rends un pè - re, À

Pno. *f p pp*

145

Z.
mon a - mour! O jour_ pros - pè - re, rends un pè - re, rends un pè-re À mon_ a - mour,

F.
mon a - mour! O jour_ pros - pè - re, rends un pè - re, rends un pè-re À mon_ a - mour,

L.
mon a - mour! O jour_ pros - pè - re, rends un pè - re, rends un pè-re À mon_ a - mour,

Pno.

151

Z.
rends_ un_ pè - re À mon a - mour, À_ mon_ a -

F.
rends_ un_ pè - re À mon a - mour, À_ mon_ a -

L.
rends_ un_ pè - re À mon a - mour, À_ mon_ a -

Pno.

157

Z.
mour.

F.
mour.

L.
mour.

Pno.

Tandis que tout sommeille

L'amant jaloux (1778)

Thomas Hales (d'Hèle)
(1740-1780)

André-Ernest-Modeste Grétry
(1741-1813)

French critic Jean-François de La Harpe (1739-1803) declared *L'amant jaloux* to be the model of French style and a masterpiece of opéra-comique. Making its debut at Versailles on November 20, 1778, it remained a staple in Parisian theaters through the Revolution and well into the 19th century, 1821 being the first year where it did not appear.

L'amant jaloux is a tale of jealous lovers and mistaken identities that leads to a humorous score. The plot is set in Spain where Lopez, a merchant, has decided to thwart the remarriage of his widowed daughter Léonore, and forbids her suitor, Alonze, and his sister, Isabelle, from his house. Isabelle arrives at the home of Lopez to announce that she has been saved from an unwanted marriage by a French officer named Florival. As the couples try to avoid discovery by Lopez they become entangled in a mix up of identities. Within the finale of act II, Florival's *sérénade* is heard in the garden. Grétry capitalized on the sentimental style of the *romance* that was associated with Spain, and "Tandis que tout sommeille" became a standout within the score.

Tandis que tout sommeille
Dans l'ombre de la nuit,
L'amour qui me conduit,
L'amour qui toujours veille,
Me dit tout bas :
Viens, suis mes pas.
Où la beauté t'appelle ;
Voici l'instant du rendez-vous.
Profite d'un bonheur si doux.
Moi, pour écarter les jaloux,
Je ferai sentinelle.

De l'amant le plus tendre
Ah ! Couronnez l'espoir.
S'il ne peut plus vous voir
Qu'il puisse vous entendre.
Un mot de vous,
Un mot bien doux,
Doit confirmer encore
Cet espoir heureux et flatteur
Qui ce matin comblait mon cœur,
Et d'où dépend tout mon bonheur,
Charmante Léonore.

While everything sleeps
In the shadow of the night,
The love that leads me,
The love that always watches,
Whispered to me:
Come, follow my steps.
Where beauty calls you;
This is the appointed moment.
Enjoy so sweet happiness.
Me, to ward off the jealous,
I will be sentinel.

The most tender lover
Ah! Crown's the hope.
If he can not see you anymore
May he hear you.
A word from you,
A very sweet word
Must confirm again
This happy and flattering hope
Who this morning filled my heart
And from where depends all
Charming Leonore.

Tandis que tout sommeille

Tandis que tout sommeille
Dans l'ombre de la nuit,
L'amour qui me conduit,

[tã.di kə tu sɔ.mɛ.jə]
[dã lõ.brə də la nɥi]
[la.mur ki mɔ kō.dɥi]

L'amour qui toujours veille
 Me dit tout bas
 Viens, suis mes pas.
 Où la beauté t'appelle
 Voici l'instant du rendez-vous
 Profite d'un bonheur si doux
 Moi, pour écarter les jaloux
 Je ferai sentinelle

[la.mur ki tu.jur vɛ.jə]
 [mə di tu ba]
 [vjɑ̃ sɥi me pa]
 [u la bo.te ta.pɛ.lə]
 [vwa.si lɛ̃.stɑ̃ dy rɑ̃.de.vu]
 [prɔ.fi.tə dœ bɔ.nœr si du]
 [mwa pur e.kar.te le ʒa.lu]
 [ʒə fə.re sɑ̃.ti.nɛ.lə]

De l'amant le plus tender
 Ah ! Couronnez l'espoir.
 S'il ne peut plus vous voir
 Qu'il puisse vous entendre.
 Un mot de vous,
 Un mot bien doux,
 Doit confirmer encore
 Cet espoir heureux et flatteur
 Qui ce matin comblait mon cœur,
 Et d'où dépend tout mon bonheur,
 Charmante Léonore.

[də la.mɑ̃ lə ply tɑ̃.de]
 [a cu.rɔ̃.ne lɛ.spwar]
 [sil nə pø ply vu vwar]
 [kil pɥi.sə vu ɑ̃.tɑ̃.drə]
 [œ mo də vu]
 [œ mo bjɛ̃ du]
 [dwa kɔ̃.fir.me ɑ̃.kɔ̃.rə]
 [se tɛ.spwar œ.rø e fla.tœr]
 [ki sɑ̃ ma.tɛ̃ cɔ̃.blɛ mɔ̃ kœr]
 [e du de.pɑ̃ tu mɔ̃ bɔ̃.nœr]
 [ʃar.mɑ̃t le.o.nɔ̃.rə]

6

11

Tan - dis que tout som - meil - le Dans

17

l'om - bre de la nuit, L'a - mour qui me con -

23

duit, L'a - mour qui tou - jours veil - le, Me dit tout

29

bas: Viens, suis mes pas. Où la beau - té t'ap -

35

pel - - - le; Voi - ci l'ins - tant du

41

ren - dez - vous. Pro - fi - te d'un bon - heur si doux. Moi,

47

pour é - car - ter les ja - lous, Je fe - rai

53

sen - ti - nel -

57

- le.

63

De l'a - mant le plus ten - dre, Ah! Cou - ron -

93

teur Qui ce ma - tin com - blait mon cœur, Et d'où dé -

99

pend tout mon bon - heur, Char - man - - -

105

-te Lé - o - no - - - re!

La danse n'est pas ce que j'aime

Richard Cœur-de-lion (1784)

Michel-Jean Sedaine
(1719-1797)

André-Ernest-Modest Grétry
(1741-1814)

Richard Cœur-de-lion (1784) was Grétry's most successful opéra-comique, but it also had an interesting journey through political turmoil. *Richard* is a rescue opera that tells of Blondel, a faithful servant to the crown, as he disguises himself and sets out to free the kidnapped King Richard I. Blondel's aria, "O Richard! Ô mon roi!" became associated with loyalists, and, before the Revolution, was often sung by the audience in the opera house upon the entrance of the king. Leading up to the Revolution, it would often be sung in opposition to "La Marseillaise." Though *Richard* was pulled from the opera stages in Paris during the Revolution, it was revived under Napoleon in 1806, and remained a stronghold in Parisian theaters until the end of the 19th century, 1076 performances in all. The popularity of this work spread far beyond the borders of France, however; this little air, for example was later found in the personal collection of the English novelist, Jane Austen.

During Blondel's journey he hires a local boy, Antonio, to be his guide. As they enter a town Antonio describes the local scene, local events, and sings about his love Colette.

La danse n'est pas ce que j'aime,
Mais c'est la fille à Nicolas:
Lorsque je la tiens par le bras,
Alors mon plaisir est extrême;
Je la presse contre moi-même,
Et puis nous nous parlons tout bas:
Que je vous plains, vous ne la verrez pas.

Elle a quinze ans, moi j'en ai seize.
Ah! si la mère à Nicolas
N'était pas toujours sur nos pas...
Eh bien, quoique cela déplaît,
Auprès d'elle je suis bien aise;
Et puis nous nous parlons tout bas:
Que je vous plains, vous ne la verrez pas.
Qu'elle est gentille ma bergère
Quand elle court dans ce vallon;
Ah! C'est vraiment un papillon;
Ses pieds ne touchent pas la terre;
Je l'attrappe quoique légère.
Et puis nous nous parlons tout bas:
Que je vous plains, vous ne la verrez pas.

Dance is not what I like,
But it's Nicolas's daughter:
When I hold her by the arm,
Then my pleasure is extreme;
I press her against myself,
And then we talk to each other in a low voice:
I'm sorry for you, you will not see it.

She's fifteen, I'm sixteen.
Ah! if the mother to Nicolas
Was not always on our steps...
Well, whatever it is,
With her I am very glad;
And then we talk to each other in a low voice:
I'm sorry for you, you will not see it.
How kind is my shepherdess
When she runs in this valley
Ah! It is really a butterfly
Her feet do not touch the earth
I catch it, though light
And then we talk to each other in a soft voice
I am sorry for you, you will not see it.

La danse n'est pas ce que j'aime

La danse n'est pas ce que j'aime,
Mais c'est la fille à Nicolas
Lorsque je la tiens par le bras,
Alors mon plaisir est extrême;

[la dɑ̃.sə nɛ pa sɑ kə ʒɛ.mə]
[mɛ sɛ la fi.jɑ a ni.ko.la]
[lɔr.skɑ ʒɑ la tjɛ̃ par lɑ bra]
[a.lɔr mɔ plɛ.zir ɛ tɛk.strɛ.mə]

Je la presse contre moi-même,
 Et puis nous nous parlons tout bas:
 Que je vous plains, vous ne la verrez pas.

[ʒə la prɛ.sə kɔ̃.trə mwa.mɛ.mə]
 [e pɥi nu nu par.lɔ̃ tu ba]
 [kə ʒə vu plɛ̃ vu nə la vɔ̃.re pa]

Elle a quinze ans, moi j'en ai seize.
 Ah! si la mère à Nicolas
 N'était pas toujours sur nos pas...
 Eh bien, quoique cela déplaît,
 Auprès d'elle je suis bien aise;
 Et puis nous nous parlons tout bas:
 Que je vous plains, vous ne la verrez pas.

[[ɛ la kɛ̃ zɑ̃ mwa jɑ̃ nɛ sɛ.zə]
 [a si la mɛ̃ ra ni.ko.lɑ]
 [nɛ.tɛ pa tu.ʒur syr no pa]
 [ɛ bjɛ̃ kwa.kə sɑ̃.la dɛ.plɛ̃.zə]
 [o.prɛ dɛ.lə ʒə sɥi bjɛ̃ ɛ.zə]
 [e pɥi nu nu par.lɔ̃ tu ba]
 [kə ʒə vu plɛ̃ vu nə la vɔ̃.re pa]

Qu'elle est gentille ma bergère
 Quand elle court dans ce vallon;
 Ah! C'est vraiment un papillon;
 Ses pieds ne touchent pas la terre;
 Je l'attrappe quoique légère.
 Et puis nous nous parlons tout bas:
 Que je vous plains, vous ne la verrez pas.

[kɛl ɛ ʒɑ̃.ti.lə ma bɛr.gɛ.rə]
 [kɑ̃ tɛl kur dɑ̃ sɛ va.lɔ̃]
 [a sɛ vrɛ.mɑ̃ tɔ̃ pa.pi.jɔ̃]
 [sɛ pje nə tu.ʃə pa la tɛ.rə]
 [ʒə la.trɑ.pə kwa.kə lɛ.gɛ.rə]
 [e pɥi nu nu par.lɔ̃ tu ba]
 [kə ʒə vu plɛ̃ vu nə la vɔ̃.re pa]

Allegro

La dan - se n'est pas ce que j'ai - me, Mais c'est la fille à Ni - co -
 Elle a quinze ans, moi j'en ai sei - ze. Ah! si la mère à Ni - co -
 Qu'elle est gen - til - le ma ber - gè - re Quand el - le court dans ce val -

4
 las; Lors - que je la tiens par le bras, A - lors mon plai - sir est ex -
 las N'é tait pas tou - jours sur nos pas. Eh bien, quoi - que ce - la dé -
 lon; Ah! C'est vrai - ment un pa - pil - lon; Ses pieds ne tou - chent pa - la

8
 trê - me; Je la pres - se con - tre moi - mê - me,
 plai - se, Au - près d'el - le je suis bien ai - se; Et puis nous
 ter - re; Je l'at - trap - pe quoi - que lé - gè - re.

12
 nous par-lons tout bas: tout bas, tout bas, tout bas, tout bas, Que je vous

16

plains, que je vous plains! Vous ne la ver - rez

19

pas, vous ne la ver - rez pas.

Une fièvre brûlante

Richard Cœur-de-lion (1784)

Michel-Jean Sedaine
(1719-1797)

André-Ernest-Modest Grétry
(1741-1814)

The inspiration for *Richard Cœur-de-lion*, though loosely based on historical figures, was derived from *La Tour ténébreuse*. Published anonymously in 1705, it tells of the journey of the trouvère Blondel as he endeavors to save King Richard I (1157-1199), who had been captured and held for ransom in Austria upon returning from the Crusades. As Blondel travels, he uses the melody of “Une fièvre brûlante” eight times throughout the opera as a signal to Richard and his supporters.

When composing the song, Sedaine and Grétry took great care to reflect the actual style of the minstrels and troubadours of Richard’s time. Sedaine claimed that his text was a modernization of the lines dating from the twelfth century, while Grétry’s simplistic rhythm and melody imitated those of an ancient secular song.

“The Romance sung by Blondel and King Richard reminds us of those sweet and touching melodies that one still finds in our southern provinces like the monuments which testify that they were the cradle of our minstrels and troubadours.”

-Friedrich Melchior, Baron von Grimm (1723-1807)⁴⁶

Blondel

Une fièvre brûlante
Un jour me terrassait,
Et de mon corps chassait
Mon âme languissante,
Madame approche de mon lit,
Et loin de moi la mort s’enfuit

Richard

Un regard de ma belle
Fait dans mon tendre cœur
A la peine cruelle
Succéder le bonheur

Blondel

Dans une tour obscure
Un roi puissant languit;
Son serviteur gémit
De sa triste aventure.

Richard

Si Marguerite était ici,
Je m’écrirais: Plus de souci.

Both

Un regard de ma (sa) belle

Blondel

A burning fever
One day was grieving me,
And from my body was hunting
My languid soul,
Madam is approaching my bed
And far from me death runs away

Richard

A glance of my beautiful
Made in my tender heart
To the cruel punishment
Succeed happiness

Blondel

In an obscure tower
A powerful king languishes;
His servant moans
Of his sad adventure.

Richard

If Marguerite was here,
I would write: Worry no more

Both

A glance of my beautiful

⁴⁶ Charlton, 223.

Fait dans mon (son) tendre cœur
A la peine cruelle
Succéder le bonheur

Made in my tender heart
To the cruel punishment
Succeed happiness

Une fièvre brûlante

Blondel

Une fièvre brûlante
Un jour me terrassait,
Et de mon corps chassait
Mon âme languissante
Madame approche de mon lit,
Et loin de moi la mort s'enfuit

[y.ne fʃɛ.vrə bry.lã.tə]
[œ ʒur mə tɛ.ra.sɛ]
[e də mɔ̃ kɔʁ ʃa.sɛ]
[mɔ̃ na.mə lã.gʁi.sã.tə]
[ma.dam a.pʁɔʃə də mɔ̃ li]
[e lwɛ də mwa la mɔʁ sã.fɥi]

Richard

Un regard de ma belle
Fait dans mon tender cœur
A la peine cruelle
Succéder le bonheur

[œ rə.gar də ma bɛ.lə]
[fɛ dã mɔ̃ tã.de kœʁ]
[a la pɛ.nə kry.ɛ.lə]
[syk.se.de lə bɔ̃.nœʁ]

Blondel

Dans une tour obscure
Un roi puissant languit;
Son serviteur gémit
De sa triste aventure.

[dã zy.nə tur ɔp.sky.rə]
[œ rwa pɥi.sã lã.gi]
[sɔ̃ sɛr.vi.tœʁ ge.mi]
[də sa tri.st a.vən.ty.rə]

Richard

Si Marguerite était ici,
Je m'écritais: Plus de souci

[si mar.gə.rit e.tɛ tici]
[jə mɛ.kri.rɛ ply də su.si]

Both

Un regard de ma (sa) belle
Fait dans mon (son) tendre cœur
A la peine cruelle
Succéder le bonheur

[œ rə.gar də ma (sa) bɛ.lə]
[fɛ dã mɔ̃ (sɔ̃) tã.drə kœʁ]
[a la pɛ̃.nə kry.ɛ.lə]
[syk.se.de lə bɔ̃.nœʁ]

Richard

Blondel

U -

9

Blondel

ne fiè - vre brû - lan - te Un jour me ter - ras - sait, Et de mon

17

Blondel

corps chas - sait — Mon â - me lang - uis - san - te, Ma dame ap -

25

Richard

Blondel

Un

pro - che de — mon lit, Et loin de moi la mors s'en - fuit —

33

Richard

re - gard de ma bel - le Fait dans mon ten - dre cœur_____ A

41

Richard

la pie - ne cru - el - le Suc - cé - der le bon - heur_____

Blondel

Dans

49

Blondel

u - ne tour ob - scu - re Un roi puis - sant lan - guit;_____ Son

57

Blondel

ser - vi - teur gé - mit_____ De sa triste a - ven - tu -

64

Richard

Si Mar-gue - rite é - tait i - ci, Je m'é cri - rais: Plus de sou - ci.

Blondel

- re.

73

Richard

Un re - gard de ma bel - le Fait dans mon ten-dre cœur_____

Blondel

Un re - gard de ma bel - le Fait dans mon ten-dre cœur_____

81

Richard

— A la pei - ne cru - el - le Suc - cé-der le bon- heur._____

Blondel

— A la pei - ne cru - el - le Suc - cé-der le bon- heur._____

Je crain de lui parler la nuit

Richard Cœur-de-lion (1784)

Michel-Jean Sedaine
(1719-1797)

André-Ernest-Modest Grétry
(1741-1814)

This aria appears Act I when Laurette confronts Blondel about a letter regarding her beloved Florestan. This romance was later used by Tchaikovsky in Act II of his opera *Pique Dame* (1890), as a point of nostalgia for an aging Countess reminiscing about her past life when Madame de Pompadour was queen of Paris, and she herself sang for the king of France. The use of this reference nearly hundred years after the opera's premiere gives a sense of the far-reaching influences of Grétry's work.

Je crain de lui parler la nuit,
J'écoute trop tout ce qu'il dit.
Il me dit: "Je vous aime," et je ne sens,
malgré moi,
Je sens mon cœur qui bat, je ne sais pas pourquoi.
Puis il prend ma main, il la presse
Avec tant de tendresse,
Que je ne sais plus où j'en suis.
Je veux le fuir; mais je ne puis.
Ah! pourquoi lui parler la nuit?

I'm afraid to talk to him at night,
I listen to everything he says.
He says to me, "I love you," and I do not feel,
despite myself,
I feel my heart beating, I do not know why.
Then he takes my hand, he presses it
With so much tenderness,
That I do not know where I am.
I want to run away from him; but I can not.
Ah! why talk to him at night?

Je crain de lui parler la nuit

Je crain de lui parler la nuit,
J'écoute trop tout ce qu'il dit.
Il me dit: "Je vous aime," et je ne sens,
malgré moi,
Je sens mon cœur qui bat, et je ne sais pourquoi.

[ʒə krɛ̃ də lɥi par.le la nɥi]
[ʒe.ku.tə tro tu sə kil di]
[il mə di jə vu zɛ.mə e ʒə nə sɑ̃]
[mal.gre mwa]
[jə sɑ̃ mɔ̃ kœr ki ba e ʒə nə sɛ pur.kwa]

Puis il prend ma main, il la presse
Avec tant de tendresse,
Que je ne sais plus où j'en suis.
Je veux le fuir; mais je ne puis.
Ah! pourquoi lui parler la nuit?

[pɥi zil prɑ̃ ma mɛ̃ il la prɛ.sə]
[a.vɛk tɑ̃ də tɑ̃.drɛ.sə]
[kə ʒə nə sɛ ply u ʒɑ̃ sɥi]
[ʒə vø lə fɥir mɛ ʒə nə pɥi]
[a pur.kwa lɥi par.le la nɥi]

Je crain de lui par - ler la nuit, J'é - cou - te trop tout

8

ce qu'il dit. Il me dit: "Je vous ai - me," et je sens, mal - gré moi, Je

14

sens mon cœur qui bat, qui bat, je ne sais pas pour quoi. Il me dit: "Je vous ai - me," et

20

je sens, mal - gré moi, Je sens mon cœur qui bat, qui bat, je ne sais pas pour - quoi.

26

Puis il prend ma main, il la pres - se A - vec tant de ten - dres - se,

32

tant de ten - dres - se, Que je ne sais plus où j'en suis. Je

38

veux le fuir; mais je ne puis. Ah! la nuit, la

44

nuit, pour - quoi lui par - ler la nuit. J'é - cou - te trop tout

50

ce qu'il dit. Il me dit: "Je vous ai - me," et je sens, mal - gré moi, Je

56

sens mon cœur qui bat, qui bat, je ne sais pas pour-quoi, je sens mon cœur qui bat, qui bat, qui bat, mon

62

cœur qui bat, je ne sais pas pour-quoi, je sens mon cœur qui bat, qui bat, qui bat, mon cœur qui bat, je

68

ne sais pas pour-quoi, je ne sais pas pour - quoi, je

74

ne sais pas pour - - quoi.

This musical system covers measures 74 to 79. The vocal line (treble clef) begins with a half note 'ne' on G4, followed by a half note 'sais' on A4, a half note 'pas' on B4, and a half note 'pour' on C5. There are two measures of rests (half notes) for 'qui.' on C5. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. The key signature has one sharp (F#).

80

This musical system covers measures 80 to 85. The vocal line (treble clef) consists of six measures of whole rests. The piano accompaniment (grand staff) continues with the same rhythmic pattern as the previous system, ending with a double bar line. The key signature has one sharp (F#).

Rose chérie

Zémire et Azor (1771)

Jean-François Marmontel
(1723-1799)

André-Ernest-Modeste Grétry
(1741-1813)

This delicate air appears in Act II of *Zémire et Azor* (1771), as Zémire is given the gift of a single rose from her father. This air provides an insight to the simplicity of the character of Zémire at the beginning of the opera. As her character becomes more complex within the plot, so too does the compositional style of her writing.

Rose chérie,
Aimable fleur,
Rose chérie,
Viens sur mon cœur.
Qu'elle est fleurie!
Voyez ma sœur,
Rose chérie,
Viens du moins mourir sur mon cœur.

Darling rose,
Aimable flower,
Darling rose,
Come to my heart.
That she is flowery!
See my sister,
Darling rose,
Come at least die on my heart.

Rose Chérie

Rose chérie,
Aimable fleur,
Rose chérie,
Viens sur mon cœur.
Qu'elle est fleurie!
Voyez ma sœur,
Rose chérie,
Viens du moins mourir sur mon cœur.

[ro.zə ʃe.ri.ə]
[ɛ.ma.blə flœʁ]
[ro.zə ʃe.ri.ə]
[vjɛ̃ syr mɔ̃ kœʁ]
[kɛ̃.le flœ.ri.ə]
[vwɑ.je ma sœʁ]
[ro.zə ʃe.ri.ə]
[vjɛ̃ dy mwɛ̃ mu.rir syr mɔ̃ kœʁ]

Andante

7

Ro - se ché - ri - e, Ai - ma - ble fleur, — Ro - se ché -

12

ri - e, Viens sur mon cœur. Qu'elle est — fleu - ri - e!

17

Qu'elle est — fleu - ri - e! Vo - yez ma sœur, — vo - yez — ma

22

sœur, Ro - se ché - ri - e, Ro - se ché - ri - e,

27

Adagio

Viens sur mon cœur — ro - se — ché - ri - e.

33

A tempo

Viens — du — moins — mou - rir sur mon cœur — Ro - se — ché -

38

- ri - e. Viens — du — moins mou - rir sur mon

43

The musical score consists of two systems. The first system (measures 43-45) features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line has lyrics: "cœur, mou-ri- sur mon cœur." The piano accompaniment includes arpeggiated chords and block chords. The second system (measures 46-48) continues the vocal line with a whole note and rests, while the piano accompaniment features a descending eighth-note pattern in the bass and chords in the treble.

cœur, mou-ri- sur mon cœur.

Bon Dieu, bon Dieu, comme à c'te fête

L'épreuve villageoise (1784)

Pierre Desforges
(1746-1806)

André-Ernest-Modeste Grétry
(1741-1813)

L'épreuve villageoise, an opéra-comique in two acts, premiered at Versailles in March of 1784 and then moved to the Comédie-Italienne the following week.

Grétry said of this piece that it was, "sung unrestrainedly in the streets and danced everywhere, even on the stage of the Opéra. David Charlton posits that it was couplets like this one, with its short phrases and stiff rhythms, that became a prototype for Arthur Sullivan's Savoy operas.

Denise

Bon Dieu ! bon Dieu ! comm'à c'te fête,
Monsieur d'la France était honnête,
C'est tout d'bon qu'jons fait sa conquête,
Et je ne l'avions pas désiré ;
André croit qu'ça m'tourne la tête.
Rassure toi mon cher André,
Mon pauvr' André, mon cher André :
Monsieur d'la France est ben honnête;
Mais mon André, mon cher André,
T'es ben plus aimable à mon gré.

Queu danseux que c'monsieur d'la France!
Toujours i'm'prenait pour la danse,
Et c'n'est pas lui sur ma conscience,
Et c'n'est pas lui que j'aurions d'siré.
Et qu'est-c' qui séchait d'impatience?
C'était André mon pauvre André.
Rassure-toi, mon cher André,
I'dans'fort ben, monsieur d'la France;
Mais mon André, mon cher André,
Ç'est toi seul qui dans' à mon gré.

J'peux choisir au moins parmi douze,
À tant choisir quequ'fois'on s'blouse,
Mon André, c'est stilà qu'j'épouse,
Et c'est l'seul que j'ons désiré.
Mais auras-tu l'humeur jalouse?
Est-c'que t'auras l'humeur jalouse?
Rassure-moi mon cher André,
Mon bon André, mon cher André;
Car enfin s'i'faut que j't'épouse,
J't'obéirai, tant que j'pourrai,
Tant que j'pourrai, j't'obéirai ;
Mais faudra qu'tout a'lle à mon gré.

Denise

Good god, good god! How at this feast
Mr. de la France has been honorable.
I've completely made a conquest of him,
And I never wanted it.
André thinks he's turned my head.
Rest assured, my dear André,
My poor André, my dear André,
Mr. de la France is an honorable man
But my André, my dear André
You are more pleasing to my fancy.

What a dancer, this Mr. de la France!
He kept making me dance,
And it was not he, upon my conscience,
It was not he that I would have wanted
And who was drying out from impatience?
It was my André, my poor André
Rest assured, my dear André
He dances very well, Mr. de la France
But my André, my dear André
You alone dance to my fancy.

I could choose from at least a dozen.
In such a choice, one sometimes blunders.
My André, this is the one that I will marry
And the only one that I desire
But will you have a jealous temper?
Will you have a jealous temper?
Reassure me, my dear André,
My good André, my dear André.
For in the end, if I must marry you
I will obey you as much as I can
As much as I can, I will obey you.
But everything must be to my fancy.

Bon Dieu, bon Dieu, comme à c'te fête

Bon Dieu, bon Dieu, comme à c'te fête
Monsieur d'la France était honnête!
C'est d'bonn foi qu'jons fait sa conquête
Et je n'lavions pas désiré!
André croit qu'ça m'tourne la tête
Rassuretoi, mon cher André,
mon bon André, mon cher André
Monsieur d'la France est bien honnête
Mais mon André, mon cher André
T'es ben plus aimable à mon gré!

Queu danseux que c'monsieur d'la France!
Toujours i'mprenait pour la danse!
Et c'nest pas lui sur ma conscience
Et c'nest pas lui qu'jons désiré!
Et qu'est c'qui séchait d'impatience?
C'était André, mon pauvre André.
Rassuretoi, mon cher André:
l'dans' fort bien, monsieur d'la France,
Mais mon André, mon cher André
c'est toi seul qui dance à mon gré!

J'peux choisir au moins par mi douze:
A tant choirsir quequ'fois on s'blouse!
Mon André c'est stila qu'j'épouse,
Et c'est l'seul que j'ons désiré!
Mais auras-tu l'humeur jalouse,

Este'que t'auras l'humeur jalouse?
Rassuremoi, mon cher André,
mon bon André, mon cher André
Ca enfin s'il faut que j'tépouse,
J'tobéirai, tant que j'pourrai j'tobéirai,
Mais faudra qu'tout aille à mon gré!

[bõ djø bõ djø kə_ma stə fɛ.tə]
[mø.sjø də.la frã_se.tɛ ɔ.nɛ.tə]
[sɛ də.bøn fwa kə.ʒõ fɛ sa kō.ket]
[e ʒə nə.la.vjø pa de.zi.re]
[ã.dre krwa kə.sa mə.tur.nə la tɛt]
[ra.sy.rə.twa mõ fɛ_rãdre]
[mõ bõ_nãdre mõ fɛ_rãdre]
[møsjø də.la frã_se bjẽ_nɔ.nɛ.tə]
[mɛ mõ_nãdre mõ fɛ_rãdre]
[tɛ bā ply_ʒɛ.ma_bla mõ gre]

[kø dā.sø kə smø.sjø də.la frã.sə]
[tu.zur im.prə.nɛ pur la dā.sə]
[mɛ snɛ pa lɥi syr ma kō.sjās]
[mɛ snɛ pa lɥi kə.ʒõ dezire]
[e kɛ ski se.fɛ dẽ.pat.jās]
[se.tɛ ã.dre mõ povr ã.dre]
[ra.sy.rə.twa mõ fɛ_rãdre]
[i.dās fər bjẽ mə.sjø də.la frã.sə]
[mɛ mõ_nãdre mõ fɛ_rãdre]
[sɛ twa sœl ki dā_sə mõ gre]

[jə.pø fwa.zir o mwẽ par mi du.zə]
[a tã fwa.zir kək.fwa õ sə.bluzə]
[mõ_nãdre sɛ sti.la kə.ʒɛ.pu.z]
[e sɛ lə.sœl kə ʒõ de.zi.re]
[mɛ o.ra.ty ly.mœr ʒa.luz]

[ɛst.kə to.ra ly.mœr ʒa.lu.zə]
[ra.sy.rə.mwa mõ fɛ_rãdre]
[mõ bõ_nãdre mõ fɛ_rãdre]
[ka ã.fẽ sil fo kə ʒə.te.puzə]
[ʒə.tə.be.i.rɛ tã kə jə.pu.rɛ ʒə.tə.be.i.rɛ]
[mɛ fo.dra kə.tu_ta_ʒa mõ gre]

Gaiement

5

Bon Dieu! bon Dieu! comm' à c'te fê - te,
 Queu dan - seux que c'mon-sieur d'la Fran - ce!
 J'peux choi - sir au moins par - mi dou - ze,

9

Mon - sieur d'la France é - tait hon - nê - te, C'est tout d'bon
 Tou - jours i'm' - pre - nait pour la dan - se, Et c'n'est pas
 À tant choi - sir queuqu'-fois on s'blou - se, Mon And - dré,

13

qu'j'ons fait sa con - quête, Et je n'la - vions pas dé - si - ré;
 lui sur ma con - science, Et c'n'est pas lui que j'aurions dé - si - ré.
 c'est sti - là qu'j'é - pouse, Et c'est l'seul que j'ons dé - si - ré.

17

An - dré croit
Et qu'est c'qui
Mais au - ras -

21

qu'ça m'tour - ne la têt - te. André croit qu'ça m'tour - ne la têt -
sé - chait d'im - pa - tience, Et qu'est c'qui sé - chait d'im - pa - tien -
tu l'hu - meur ja - louse? Est - c'que t'au - ras l'hu - meur ja - lou -

25

te. Ras - su - re - toi mon cher An - dré, mon pauvr' An - dré, mon cher An -
ce? C'êt - tait An - dré, mon pau - vre André. Ras - su - re - toi, mon cher An -
se? Ras - su - re - moi mon cher An - dré, mon bon An - dré, mon cher An -

29

dré: Mon-sieur d'la France est ben hon - nê - te, Mais mon An -
dré: l' - dans' fort ben, mon - sieur d'la Fran - ce; Mais mon An -
dré: Car en - fin s'i - 'fant que j'té - pou - se, J't'o - bé - i -

33

dré, mon cher An - dré, T'es ben plus ai - mable à mon gré, T'es ben plus
dré, mon cher An - dré, C'est toi seul qui dans' à mon gré, C'est toi seul
rai, tant que j'pour - rai, Tant que j'pour - rai, j'to - bé - i - rai; Mais fau - dra

37

ai - mable à mon gré.
qui dans' à mon gré.
qu'tout a'lle à mon gré.

41

1.2. 3.

Octobre 1777

André-Ernest-Modeste Grétry
(1741-1813)

The following is an example of a “romance,” a precursor to French *mélodie* and was extremely popular in the late 18th century and into the 19th century. It was found in the archives of the Bibliothèque de Conservatoire. The following is the definition of a romance by Jean-Jacques Rousseau from *Dictionnaire de musique par J. J. Rousseau*.

“Air to which is sung a little poem of the same name, divided into verse, of which the subject is ordinarily some amorous tale, and often tragic. As the romance should be simple, touching, and somewhat archaic in style, the air should correspond to the character of the words: no ornaments, nothing mannered, the melody gentle, natural, rustic and producing its effect by itself, independently of the manner in which it is sung. The melody need not be piquant; it suffices that it be naive, that it does not go against the words, that it makes them easily intelligible, and that it does not demand an extended vocal compass...The only thing needed for the melody of the romance is a voice that is in tune, clear, articulating the words well and singing simply.”

Du Serin qui tá fait envie
Eglé je te fais le présen
c’étout l’attribut de Lesbie,
le méssager de son amant
son intimider ta sagesse
songe qu’un tel cadeau souvent
expose un coeur à la tendresse
et prépare un engagement

You little song bird who you make desire
In Eglé I present to you
all the attributes of Lesbie,
The messenger of my lover
He intimidates your wisdom
Think often on such a gift
Open your heart to tenderness
and prepare for the moment

Moineau qui savés si bien plaie
que votre sort me paroît doux
vous ne quitrés ma bergere
de son sein à ses genoux
quelque fois d’un air de conquête
e’chapant a ces jolis bra vous
irés chanter sur sa tête
et va plaisires et ses appas

Little grey bird, when it pleases you
That your fate seems to me sweet
Don’t you leave my nest
From her bosom to her knees
Sometimes with an air of conquest
Escape to your pretty arm
Will go to sing on his head
and go please his charmes

La nuit une enceinte importune
va vous mettre en captivité
près d’Eglé c’est la loi commune
il faut perdre sa liberté
mais quell sera votre avantage
aux premiers rayons du soleil
vous sortirés de l’esclavage
pour la baiser à son réveil

The night, an anticipated opportunity
Will put you in captivity
Near Eglé it is the common law
You have to lose your freedom
But what will be your advantage
At the first rays of the sun
You came out of slavery
To kiss her when she wakes up

Que cet oiseau te soit l’Image
d’un cœur qui toujours t’aimera
si son naturel est volage
tant de beauté le fixera on perd
tous ses gouts infedelles

May this bird be your image
of a heart that will always love you
if its natural is fickle
so much beauty will fix what we lost
all his unfaithful tastes

Eglé quand on connaît ta loi
et tout ce qui porte des aîles
les oublie à côte de toi

Octobre 1777

Du Serin qui tá fait envie
Eglé je te fais le présent
c'êtout l'attribut de Lesbie,
le méssager de son amant
son intimider ta sagesse
songe qu'un tel cadeau souvent
expose un coeur à la tendresse
et prépare un engagement

Moineau qui savés si bien plaire
que votre sort me paroît doux
vous ne quittrés ma bergere
de son sein à ses genoux
quelque fois d'un air de conquête
e'chapant a ces jotis bra vous
irés chanter sur sa tête
et va plaisires et ses appas

La nuit une en ceinte unportune
va vous mettre en captivité
près d'Eglé c'est la loi commune
il faut perdre sa liberté
mais quell sera votre avantage
aux premiers rayons du soleil
vous sortirés de l'esclavage
pour la baiser à son réveil
quelque fois d'un air de conquête
e'chapant a ces jotis bra vous
irés chanter sur sa tête
et va plaisires et ses appas

Que cet oiseau te soit l'Image
d'un cœur qui toujours t'aimera
si son naturel est volage
tant de beauté le fixera on perd
tous ses gouts infedelles
Eglé quand on connoit ta loi
et tout ce qui porte des aîles
les oublie à côte de toi

Eglé, when we know your law
And everything that bears wings
Will forget about you

[dy sə.rẽ ki ta fẽ tã.vi]
[ɛ.gle ʒə tə fẽ lə pre.zã]
[se.tu la.tri.by də liz.bi]
[lə me.sa.ʒe də sɔ̃.na.mã]
[sɔ̃.nẽ.ti.mi.de ta sa.ʒes]
[sɔ̃.gə kœ̃ tɛl ka.do su.vũ]
[tẽk.spo zœ̃ kœr a la tã.dres]
[e pre.par œ̃ nã.ga.ʒə.mã]

[mwa.no ki sa.ve si bjẽ plɛr]
[kə vɔ̃.trə sɔr mə par.wa du]
[vu nə ki.tre ma bɛr.ʒɛ.rə]
[də sɔ̃ sɛ̃ na se ʒə.nu]
[kɛl.qə fwa dœ̃ nɛr də kɔ̃.kɛ.tə]
[ɛ.fə.pã ta se ʒə.ti bra vu]
[i.re ʃã.te syr sa tɛ.tə]
[e va plɛzir ze se za.pa]

[la nui ty nœ̃ sɛ̃.tə œ̃.pɔr.ty.nə]
[va vu mɛ.trə œ̃ kap.ti.vi.te]
[prɛ dɛ.gle sɛ la lwa kɔ̃.my.nə]
[il fo pɛr.drə sa li.bɛr.te]
[mɛ kɛl sɔ̃.ra vɔ̃.trə a.vũ.ta.ʒə]
[o prə.mje rɛ.jð dy sɔ̃.lɛj]
[vu sɔr.ti.re də lɛ.sklə.va.ʒə]
[pur la be.ze a sɔ̃ re.vɛj]
[kɛl.qə fwa dœ̃ nɛr də kɔ̃.kɛ.tə]
[ɛ.fə.pã ta se ʒə.ti bra vu]
[i.re ʃã.te syr sa tɛ.tə]
[e va plɛzir ze se za.pa]

[kə se twa.zo tə swa li.ma.ʒə]
[dœ̃ kœr ki tu.ʒur tɛ.mə.ra]
[si sɔ̃ natyɾɛl ɛ volaʒə]
[tã də bo.te lə fik.sɛ.ra ð pɛr]
[tu se gu.tẽ.fɛ.dɛ.lə]
[egle kã.tõ kɔ̃n.wa ta lwa]
[ɛ tu sɔ̃ ki pɔrtə de.zɛ.lə]
[lɛ.zu.bli.je a kot də twa]

Voix

1^{er} Couplet

Du Ser in qui ta fait en - vi - e, E - glé je te fais le pré-

Guitare

Voix

4

sent c'é - toit l'a - tri - but de Les - bi - e, le mès-sa - ger de son a -

Guitare

Voix

8

mant sans in - ti - mi - der ta sa - ges - se, song - ge qu'un

Guitare

Voix

11

tel ca - deau sou - vent ex - po seun cœur à la ten -

Guitare

Voix

14

dres - se et pré - par - re un en - ga - ge

Guitare

Voix

2^e Couplet

Moin - eau qui sa - vés si bien_ plai - re que vo-tre sort me par - oit

Guitare

Voix

doux vous ne quit - te - rés ma ber - ge - re que de son sein à ses ge-

Guitare

Voix

noux quel - que fois d'un_ air_ de_ con - quê - te é chap ant

Guitare

Voix

a ces jo - tis bras vous_ irés_ chan - ter_ sur_ sa_

Guitare

Voix

tê - te_ et nas plai - sir_ et_ ses ap - pas

Guitare

Voix

3^e Couplet

La nuit u - neen cien - teim por - tun - e va vous me -

Guitare

Voix

35

treen cap - ti - vi - te près d'E-glé c'est la loi com - mu - ne il faut per

Guitare

Voix

39

dre sa li - ber - té mais quel se - ra vo - tre a - van - ta - ge aux pre-miers

Guitare

Voix

43

ra - yons du So - leil vous sor - ti - rés de l'es - cla -

Guitare

Voix

46

- va - ge pour la bai - ser à son ré - veil

Guitare

Voix

4^e Couplet

Que cet oi - seau te soit l' — mag - e d'un cœur qui

Guitare

Voix

35

tou - jours t'ai - me - ra si son nat - ur - el est vo - la - ge tant de beau

Guitare

Voix

39

té le fi - xe - ra on perd tous ses_ gouts in - fi - del - les E - glé quand

Guitare

Voix

43

on con - noit ta loi et_ tout ce qui_ por - te_ de_

Guitare

Voix

46

aî - les_ les oub li - e - à cô - te de toi

Guitare

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